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RARE MEDIEVAL ART FOR METROPOLITAN

Museum Acquires Gothic Sculptures of a King of Judah and St. Paul, and a XIV Century Stained Glass Window

The Metropolitan Museum has placed on exhibition three unusually important objects of medieval art. The first of these is a French Gothic stone statue of a King of Judah, dating from the early XIII century. Its importance is in showing the growing spirit of naturalism which was liberating the art of the period from Romanesque formalism.

Although there is a trace of the archaic in the conventional treatment of the hair, the modeling of the drapery suggests the lines of the body underneath in a manner which shows an increased ability to handle form. The figure represents one of the ancestors of the Christ and was probably originally one of a group of which the Christ was the central figure. It was found about thirty years ago in Avignon and may have come from one of the now destroyed churches of that famous city.

The same subject, the ancestry of Jesus, is the theme of the XIV century stained glass window of the Lower Rhenish school, recently acquired by the Museum. "The Tree of Jesse," which it represents, is portrayed on a long, narrow panel, which probably once formed one light of a double or triple lancet window. Its six medallions are devoted to the following subjects: Jesse with the tree growing from his side; David, representing the entire line of ancestors according to the flesh; the Presentation, the Last Supper, the Crucifixion, and the Ascension. Ruby red and apple green are the predominating colors with gem-like interpolations of azure blue and reddish violet. This particular piece was the rarest item in the Costessey Collection, at Norfolk, England, formed by Sir William Jerningham at the end of the XVIII century. This collection remained in the possession of the family until 1918.

The third example of medieval art which has come into the possession of the Museum is a very beautiful piece of French Gothic sculpture of the Burgundian school representing St. Paul. It is the product of a period when fluency of modeling had been acquired and certain points about it suggest the Burgundian school and Claus Sluter, although the actual workmanship is attributed to his nephew, Claus de Werve. Its early history is unknown, but in 1792 it was purchased from the Dominican convent at Poligny—a little town in the mountainous region of the Jura—by Claude Antoine Dubois, in whose family it remained until fifteen or twenty years ago. All of these three objects are in the recently rearranged gallery of medieval art on the second floor of Wing J.

The classical section has recently been augmented by a loan of original Cretan sealstones of exceptional rarity. The Museum is already rich in Cretan antiquities, having a collection of originals and reproductions which makes it second only to the Museum at Candia. This particular loan is interesting in showing the development of Minoan writing and covers a period from 2800 to 1100 B. C.

Find Roman Statuette and Jewels Buried in Ancient Times in London

LONDON—A Roman romance has been unearthed in the most prosaic of London thoroughfares, to wit, Fetter Lane, a street that joins Holborn to Fleet Street. Excavations subsequent to the discovery by workmen of coins and beads have resulted in the unearthing of the remains of a body supposed to have been cremated in the second century.

Jewels of gold and a little dancing figure that may have been put with the ashes to entertain the soul on its way to Elysium, have also been found, while in another vicinity were discovered examples of the Roman stylus for writing on tablets of prepared wax. The excavations are still in progress and further discoveries are anticipated.

Peters Nocturne Is Given to Joffre

SAN FRANCISCO.—Mrs. Adolph B. Spreckels has purchased and presented to Marshal Joffre to hang in his Paris home, a nocturne of San Miguel Mission by Charles Rollo Peters. The canvas is typical of Peters' work—night, the low mission walls, the lighted window.

Méryon Exhibit at the Tuileries

PARIS.—A Méryon exhibition will be held shortly in the Jeu de Paume buildings of the Tuileries prior to the official opening of the foreign collections from the Luxembourg.

A Forceful Marine



"INCOMING TIDE"
In the artist's exhibition at the Babcock Galleries

BY GEORGE J. KOTCH

PENNELL'S ETCHINGS HAVE A RECORD SALE

His Entire Exhibit of 127 Prints and 9 Water Colors at Keppel's Sold the First Day, Besides Works Not Shown

What was probably a record sale of one artist's work on the first day of an exhibition, took place in the Keppel Galleries, when the current retrospective show of Joseph Pennell's etchings and his recent water colors was opened with a reception by Mr. and Mrs. Pennell.

A total of 155 etchings was sold, the highest individual price being \$72 for the print entitled, "Le Stryge," etched in Paris in 1893. Of the thirteen water-colors shown, nine were also sold for a total of \$675. As only 127 prints were shown, this sale presents the anomaly of the sales being in excess of the number of exhibits.

The exhibition will continue through May 6, however, as it was arranged originally, the purchasers of the etchings and water colors consenting to allow their pictures to remain for the period of the show. In point of time, the prints date from as long ago as 1881, with three Philadelphia views, and as recently as the present year, 1922 being represented with two aquatints, "The Bay" and "The Bridge," views from Mr. Pennell's Brooklyn windows.

From 1883 comes a series of Italian prints, followed by the splendid landscape, "Le Puy," and the first of his London views. The earliest New York series, from 1904, is also shown, as is the later series ranging from 1915 to the current year. The water colors are in the purest of delicate wash, wholly charming in color, yet rigorous in presenting the superb scope of New York Harbor, the magic of the city illuminated at nightfall, and the portentous terror of the enormous far-spreading cloud of smoke from the "Oil Fire, Staten Island."

Protest Against Sculpture Show in Central Park Aided by Lukeman

The Parks and Playgrounds Association of New York has formally protested against the proposed exhibition of sculpture in Central Park by the National Sculpture Society. The chief reason given, in a letter to Park Commissioner Gallatin, aside from the assertion that such an exhibition would be "another contravention of the law as laid down by the Court of Appeals" in the matter of holding exhibitions in Central Park, is that the proposed show "would afford a very dangerous precedent."

Augustus Lukeman, sculptor, joins with the association in its protest, although he is a member of the National Sculpture Society.

Four Chicago Galleries to Move

CHICAGO.—J. W. Young will move his Jackson Boulevard galleries June 1 owing to the expiration of his lease. He has not selected his new quarters. Thurber's will open at 320 N. Michigan avenue, at the approach to the Boulevard Bridge. Anderson's will take possession of the galleries in the Congress Hotel formerly occupied by Reinhardt's. The Craig shop will leave the Stevens Building for a location on North Michigan avenue, near the Bridge.

ONE STAMP BRINGS \$32,000 AT AUCTION

Sale at Hôtel Drouot, Paris, Results in Record-Breaking Price When Rarest Specimen in the World Is Offered

PARIS.—Three hundred and fifty thousand francs or, roughly, \$32,000, for a tiny scrap of paper—a stamp—was the world's record amount paid at the sale of the stamp collection of M. Ferrari de La Renotière at the Hôtel Drouot. The stamp sold is the rarest in the world, being a 1-cent British Guiana, issue of 1856. It was purchased by a wealthy British stamp collector, Mr. H. Griebert, of London.

The highest sum ever paid for a postage stamp hitherto was 200,000 francs, also for a British Guiana stamp. The stamp just sold is the only known example of its kind. It was found by a young man in the British colony in 1873, and was not known to stamp collectors until 1878, when it was sent to Great Britain to be sold. M. Ferrari bought it that year, and it had lain in his collection for forty-four years. Meanwhile the dealers scoured the world in search of another specimen. Many forgeries were perpetrated, the most famous one being in 1909, when the false copy was sold for 20,000 francs.

American stamp collectors, among them Edward Stern, head of the Economic Stamp Company, of New York; A. H. Gasparri and Alfred Lichtenstein, were active in the bidding at the Hôtel Drouot.

Four Important Sales Scheduled by Sotheby's for Month of May

LONDON.—Some important sales are fixed for May by Sotheby, Wilkinson and Hodge. The first of these will take place on the 10th, when there will be a dispersal of old masters of the early Italian and Dutch schools as well as of modern works from the collection of the late Countess of Carlisle and others.

From the 15th to the 17th the salesroom will be occupied with the famous Burdett-Coutts library, inclusive of the finest known copy of the first folio of Shakespeare and more than 600 autograph letters of Charles Dickens. On the day following a number of fine color-prints after George Morland will be sold by order of the executors of the late Sir Edward Coates, and on the 19th will take place the sale of some rare miniatures, snuff-boxes and bonbonnières, notably a bonbonnière of Sèvres, painted by Dodin after Boucher.

Catalogues of these sales may be obtained at the offices of THE AMERICAN ART NEWS, New York.

Milwaukee Institute Gets a Higgins

MILWAUKEE.—Eugene Higgins' "Setting Sun" has been presented to the Milwaukee Art Institute by its president, Samuel Owen Buckner. The picture is distinguished by both its color and composition. A man is shown resting by some wayside rocks, his figure expressive of utter weariness, and thrown into relief against the glory of the sky.

CURRENT SHOWS IN NEW YORK GALLERIES

International Exhibition of Etchings by Brooklyn Society Is America's Challenge to Europe—Other Displays

With the firm belief that the graphic arts in the United States today have reached an equality with those of Europe, the Brooklyn Society of Etchers proposed to test this assertion by arranging an international exhibition of etchings that would show the finest contemporary work of American etchers with the best available prints by European etchers. This exhibition is now on view in the Anderson Galleries, through April 29, and the challenge of the society may be tested by an examination of the 197 prints shown.

That so far as sheer technical achievement is concerned, the American etchers' work is the peer of the European artists' can hardly be denied. Even the meticulous drawing and biting of some of the German etchers, who are painstakingly academic, is matched by a few of the Americans, a comparison of this kind being afforded by the bird and fish prints of Will Simmons and the etchings of W. Auerbach Levy with such an etching as the portrait by the German, S. Lipinski, of Professor Raoul France, or Hermann Struck's "Portrait of a Young Jew."

The range and variety of the exhibition affords countless opportunities for such comparisons, but these, indeed, are so many that this element must be put aside to mention a few of the etchers, to illustrate how truly catholic the selection has been. The United States is represented, among many others, by John Taylor Arms, Peggy Bacon, Frank W. Benson, W. H. W. Bicknell, George Elbert Burr, Mary Cassatt, Kerr Eby, Sears Gallagher, Anne Goldthwaite, W. V. Graf, Childe Hassam, Edward Hopper, Lester G. Hornby, Margaret Manuel, Jerome Myers, Stephen Parrish, Joseph Pennell, M. Paul Roche, Ernest D. Roth, John Sloan and Caldwell Washburn.

From Germany comes the work of Hans Adolf Buehler, Meyer Eberhardt, Otto Fischer, Sapp Frank, Rudolf Grossmann, Wilhelm Lehmbrock, Max Liebermann, Emil Orlak, Hubert Wilm, Hermann Struck and Franz von Stuck; from Austria that of Fritz Silberbauer, F. Schmutz, Max Pollak and Christian L. Martin. From Belgium comes but one artist's work, that of Paul Verrees, and from Holland prints by A. Derken van Augeren and Marius Bauer.

Only eight French etchers' work is included, the artists being Alexander Steinlin, Henri Matisse, Edouard Léon, Baron Charles Huard, J. L. Forain, V. Brouet, Albert Besnard and Eugène Béjot. Pablo Picasso is the one Spaniard, his "Two Boys" and "Buste d'Homme" being very slight performances indeed.

The thirteen English and Scots etchers are Robert Sponcer, Frank Short, Orovida Pissarro, Mortimer Mempes, James McBey, Thomas Maxwell, Augustus John, E. Hesketh Hubbard, Martin Hardie, Sylvia Gosse, A. Hugh Fisher, Muirhead Bone and E. Blampied, this group vying with the Germans in being thoroughly "national" in their art.

International Wood Block Show

To the many international exhibitions of prints held during the current art season, the Brown Robertson Galleries have now added one of wood block prints, seven countries being represented on the walls of two rooms, one of which is hung with black-and-whites, the other with prints in color.

Seventeen American engravers show their work, among which that of John R. Bacon, Bernard Gussow, Robert Warren Keith, J. J. A. Murphy, John Held, Jr., Horace Brodzky, Blanche Lazell and Elizabeth Colwell stand out for special mention. Sixteen Frenchmen have sent prints to the show, a feature of this section being that most of the woodcuts are after distinguished works by French painters instead of original designs as contributed by the American and English engravers.

Italy sends the work of four engravers and Japan two, one of these contributors, Usushiba, being a print in color after Frank Brangwyn's "The Bridges." Czechoslovakia is represented by five engravers and Holland by one—Henri Wils with four prints. In point of numbers England outdoes all other countries with twenty-one engravers, among whom are Ada L. Collier, Robert Gibbons, Sydney Lee, John Nash, Margaret Pilkington, Ethelbert White and E. Y. Brinton.

Nichols' Marines and Landscapes

Gloucester and New Hampshire have furnished most of the scenes for Hobart Nichols' twenty-one paintings at the Ferargil Galleries, through April. The play of moonlight on old fish-houses along the docks, on schooners at anchor in the harbor and on a cottage embowered in the trees, appears in half a dozen of

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OPENED IN PARIS**

French Branch of New York Institution Starts with Many Pupils in Picturesque Hotel de Chaulnes

PARIS—The young American pioneers in the styles of the future began work at the Paris branch of the New York School of Fine and Applied Art when the beautiful Hotel de Chaulnes, which some fairy found for them in a part of the city hitherto little patronized by their countrymen, was opened.

The exquisite house is a course in the decorative arts in itself. Built at the beginning of the seventeenth century of whose architectural style the whole Place des Vosges—wherein the school quarters are situated—is a complete example, it was the one-time residence of a sequence of great French noblemen. In the nineteenth century it became the abode of the actress, Mlle. Rachel. Opposite, across the marvellous *place*, with its sunny tree-grown garden-square and arched sidewalk, lived the epistolary Madame de Sévigné in her maiden days before she moved to the palace now housing the Musée Carnavalet. At right angles is Victor Hugo's house, which has also become a goal for pilgrims and sightseers.

The spacious salons of the school are ornamented with a lacework of mouldings in a most exquisite design. Not only have Frank Alvah Parsons, president, and William Odom, director, of the Paris branch of the New York school, respected these unique and valuable features, but they have actually saved them from vandalism for, when they took up their quarters here, tasteless wall papers and hangings and coats of chocolate-colored paint masked many of these beauties. Their connoisseurship of French styles has expressed itself eloquently also in a fastidious selection of old French furniture, chosen with a view to harmony and simplicity.

The faculty includes Clifford Hamilton Preston, Miss Grace M. Fuller, Miss Harriette S. Palmer, Miss Jane Christian, Miss Dorothy Daws and Miss Wanda Caton.

The school has received a number of scholarships varying in value from \$300 to \$1,000 annually, the donors including Mrs. Frederick C. Havemeyer, Mrs. Robert Woods Bliss, Mrs. Drury McMillan, Miss Elsie de Wolfe and Ogden Colman.

The scholarship holders include Misses Florence S. Robinson, Ada A. Renshaw, Mildred Meisher and Clara Howard, Messrs. George A. Stacey, Dan Cooper and Harry M. Hazzard.

Among the students already enrolled are Misses Bertha Schaefer, Celia Anne Martin, Ruth E. Hall, Elinor F. Hopkins, Mary Alice Parker, Geraldine S. Armstrong, Roberta Lowrey, Editha Cassebeer, Beatrice E. Niles, Lillian Gray, Angele Davis, S. Lucy Meury, Honor L. Leeming, Esta H. Flack, Ilse Bischoff, Polly Randall, Vernita Swezea, Jane Gould, Mildred Kinsley, Myrell Armstrong and Florence Spiehler, Messrs. Sydney Colton, Daniel Rugg Hathaway, Bernard S. Williams, Gilbert Adrian and Walter Sylvester.

—M. C.

**Chicago Art Institute Fund for
Purchases Increased \$10,000 by Gifts**

CHICAGO—The funds for the purchase of paintings and fine prints are being increased at the Art Institute. A recent bequest is the Albert H. Wolf Fund of \$5,000, the income of which is to be used for the purchase of etchings and lithographs by modern artists of this and other countries.

The gift of \$5,000 from Miss Annette P. Williams to be added to the Simeon B. Williams Fund for the purchase of paintings raises this latter fund to \$25,000.

Rothschild Art Bequeathed to France

PARIS.—The late Baroness Salomon de Rothschild has left her residence in the Avenue de Friedland, Paris, with its entire contents of art-works, to the French nation. This will add one more to the numerous small museums in Paris—that is, if the French government accepts the donation.

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"EAGLE WHARF"
In an exhibition of the artist's etchings at the Knoedler Galleries

Etching By WHISTLER

**HILL'S COLLECTION
IS BEING SCATTERED**

New York Son of Famous Railroad Builder Receives "The Biblis" by Corot and Millet's "Seated Shepherdess"

Corot's great allegorical painting, "The Biblis," and Millet's "Seated Shepherdess," which were in the private collection of the late James J. Hill, of St. Paul, Minn., for forty years, have been brought to New York and are now in the home of his son, James N. Hill, 131 East 64th street, Mr. Hill having drawn the two pictures by lot in a distribution of the James J. Hill collection among his family heirs.

This scattering of the Hill collection is the last phase of a great private assemblage of paintings that were appraised as being worth \$1,000,000 when the great railroad man's estate was valued and one-third of which collection he left to his wife. The other part was allotted by his will but have remained in the house in St. Paul until recently when the legal disposition of them began. Lately his nine children have been disputing over their mother's estate and when this matter is settled it is understood the entire collection will be dispersed.

In marked contrast to most American collectors the late railroad builder never permitted anyone to see his collection except his own friends, and his family have kept to this tradition, thus furnishing the exception proving the rule of the customary generosity of this class of art collectors. The Hill collection was singularly rich in works of the Barbizon school, including twenty-two Corots alone (valued at \$700,000), and fine examples by Millet, Rousseau, Delacroix, Troyon, Decamps, Diaz, Courbet, Daubigny and Dupré. He also had several panels by Puvis de Chavannes.

"The Biblis" by Corot was once in the famous Secretan collection and, according to Robert Hale, St. Paul artist, who has written an account of the Hill collection and its dispersal, was probably based on the story told by Theocritus who presents Biblis as a Princess of Caria, Asia Minor, who committed suicide and from whose tears an eternal spring burst forth.

German Artists to Show in Venice

BERLIN.—In the international exhibition in Venice, beginning April 23, Germany will be represented only by living artists. Impressionism will be shown at its best by Liebermann, Slevogt and Corinth. The younger generation sends such representation of the different "isms" as works by Kokoschka, Purmann, Hübner, Pechstein and Nolde.

**GERMAN APPLIED ART
SHOWN IN NEWARK**

Deutscher Werkbund Represented by the First Similar Display Since 1912-13, Hoping for Reciprocal American Show

In 1912-13 the last exhibition of German applied art that had been held in this country up to the present time was conducted by the Newark Museum Association at the Museum in that city. On Monday, April 17, another display of this character opened at the same place, to continue until May 31. As there are about 2,500 factories in Newark, or a greater number in proportion to population than in any other American city, no more appropriate location for such a display could be found.

Sixteen hundred articles in wood, metal, glass, lace embroidery, etc., sent to America by the Deutscher Werkbund, are shown. The Werkbund is an association of more than 3,000 members representing varied lines of work: artists, merchants, manufacturers, craftsmen, national economists, statesmen, scholars and others. Its aim is the improvement of quality in production through art principles. Its influence is intended to permeate all spheres of work from the making of a cup and saucer to the building of the modern city.

The Werkbund was founded in Munich in 1907, and it has arranged many large exhibits, including that of 1912, which was shown at Newark and elsewhere in the United States. The Werkbund hopes that the Newark Museum's exhibit will lead to a display of American applied arts in Germany.

The Newark Museum Association, under the direction of John Cotton Dana, has kept in the van of the movement for museums of "things-now-being-made"—for institutions of public utility encouraging the arts and crafts. The Museum has already had an exhibit of Japanese arts and crafts, the German display of 1912-13, one from Colombia, and shows of clay products and textiles.

New Discovery in Mezzotinting

LONDON—What promises to be an innovation of great importance in regard to colored mezzotints has been developed by Macbeth Raeburn, a descendant of the great painter. It appears that both he and a woman artist, Miss Gulland, have arrived simultaneously at a similar technique by using the copper-plate for color work alone and modifying it in such a way that transparent pigments may be used in place of the opaque ink employed by the old school of mezzotinters. Some excellent results have been obtained.

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Auction Reports

Luning and Hall Paintings

Anderson Galleries, Park Ave. and 59th St.—Paintings from the collections of John N. Luning, the late Cornelia G. Ward Hall and others, April 12. Total, \$14,180 for 109 lots. A report of the sale for items of \$400 and over:

37—"River Scene" (8 1/4 x 17), Charles François Daubigny; W. T. Jerome, Jr.	\$ 700
41—"Late October" (28 x 36), George H. Boeckert; F. Starr	410
49—"The Sheepfold" (24 x 36), Charles Emile Jacque; Metropolitan Galleries	780
50—"The Harvest" (23 1/2 x 16 1/2), Leon Augustin Lhermitte; John Levy Galleries	1,025
80—"Rocky Mountain Scene" (36 x 50), Albert Bierstadt; H. Schultheis	400

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The Typographical Library of the late Alexander W. Collins, and a collection of trials and early medical works, afternoons of April 24, 25.—Georgian silver and Sheffield Plate from London, afternoons of April 26, 27, 28.—George Cabot Ward's collection of prints, evenings of April 27, 28.—American Art Association, Madison Square South.—Oil paintings by foreign and American artists to be sold for the benefit of the New York Chapter of the American Red Cross, evenings of April 27, 28.—The collection of tapestries of the late Archduke Ludwig Victor of Austria, afternoons of April 28, 29.—Clarke's, 44 East 58th St.—Antique furniture and works of art from the collection of Sir Algernon Oliphant, stained glass, porcelains, tapestries and a Gilbert Stuart portrait of Washington, afternoons of April 26, 27, 28, 29.—Plaza Art Rooms, 5 East 59th St.—Chinese porcelains and curios collected by Mr. Yu of Shanghai, XVII century bronzes, furniture, silver, paintings, rugs, etc., afternoons of April 26, 27, 28, 29.—Silo's Fifth Avenue Art Galleries, 40 East 45th St.—Early XVIII century furniture, the property of a European interior decorator, to be sold on the premises, 295 Fifth Ave., afternoon of April 26.—Walpole Galleries, 12 West 48th St.—The library of the late William Winter, afternoon of April 28.

Pictures by Monet and Redon Sell at Good Prices in Paris Auction

PARIS.—Pictures by Odilon Redon fetched very good prices at the Alfred Savoie sales. The prices paid for a set of flower pieces were, in francs: 10,000, 10,100, 9,700 and 8,300. The Claude Monets did very well. The bids were as follows: "La Fête Nationale du 30 Juin 1878," 44,000 francs, bought by a private collector; "Vétheuil" (Mr. Knoedler), 44,000; "Pommiers en Fleurs" (M. Barbazanges), 21,000.

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OLD MASTERS SOLD AT LONDON AUCTION

Pictures by Van Ruisdael, Van der Weyden, Raeburn, Gainsborough and Others Find Buyers at Christie's

LONDON.—"The Water Mill" by Van Ruisdael was sold for £2,625 at Christie's, the purchaser being F. Rinder, for the National Gallery of Victoria. On the same day Van der Weyden's "Adoration of the Magi" was purchased by H. and J. Simmons for £2,415.

Four Raeburn's were sold, his portrait of Mrs. Reay, of Killingworth Hall, Northumberland, seated, in a white muslin dress and black muslin cloak, a black ribbon around her neck, bringing £2,520. The buyer was A. Tooth & Sons. Raeburn's portrait of the Misses Reay, brought £1,785, his portrait of Sir Francis Legatt Chantrey, R. A., £1,312, and his portrait of James Gillespie Graham, an architect of Orrell, £399.

Gainsborough's portrait of Mrs. Howard, in a painted oval, showing a lady in white muslin dress, cut low in the neck, and a green cloak trimmed with ermine, sold for £714, and his portrait of Admiral Vernon for £220. Reynolds' portrait of David Garrick fetched £609 (Weston). The portrait of Sir Robert Eden, of Windlestone, Durham, by N. Dance, brought £504.

Other sales were Jan Steen's "A Tavern Interior," £1,071 (Butterly); Wouverman's "A Horse Fair," £430 (Hibbard); Cupp's "A Man Feeding a Horse," £388; Lawrence's portrait of Samuel Rose, Esq., the friend of Cowper, £241 (Barlow); F. Sartorius' "Fox Hunting," £294 (Ackermann), and Zuccaro's "Sir Walter Raleigh," £105 (Sabin); Lely's "Portrait of a Gentleman," £210 (Spencer & Holloway); Van der Neer's "A Frozen River," £1,029 (Williams), and Van Ruisdael's "The Edge of a Wood," £210 (Chapelin).

XVIII Century European Furniture To Be Sold in a Special Setting

A specially designed setting adds unusual interest to the collection of early XVIII century European furniture which James P. Silo will disperse at auction on Wednesday afternoon, April 26, in the Textile Building at Fifth avenue and 30th street. This furniture, which has been collected by a European interior decorator, has been arranged in a series of rooms, each beautifully complete, which give the impression of being a part of some tastefully furnished home. Not only are the larger articles, such as sofas, cabinets, chairs, and tables, exceedingly

interesting, but the smaller accessories, such as beaded bell-pulls, prints, old pastels, paintings and China, add much to the effectiveness of the whole.

These things do not all belong to one period. Not many of the pieces are actually French, but belong to that modified style which spread through the rest of Europe, becoming somewhat simplified in the process. Many of the objects bear a surprising resemblance to early American furniture.

In one room the wood used is cherry. Other rooms are in curly birch, mahogany and maple. One object of especial interest is a trousseau chest of inlaid ash, with hand-wrought lock and hinges.

Studio Gossip

Pieter Van Veen expects to sail for Europe this month to remain until the autumn. He will visit Holland and France.

Royston Nave is traveling in Spain and will spend some time in Italy and France before returning to New York in the autumn.

Helen M. Turner, who went abroad in February to visit Mrs. Malcom of the Malcom Galleries, has decided to remain in Paris until the autumn. Mrs. Malcom has returned to New York for a brief visit.

Henry S. Eddy plans to go to Europe next month. He with his family will visit Norway, Holland, England and France before returning to his Sherwood studio in the autumn.

Guy C. Wiggins has just returned to his home in Lyme, Conn., after spending some weeks in Kansas City, where he held an exhibition and sold several pictures. While there he gave a series of lectures on art.

Maurice Braun, who has been painting in New York this winter, will remove May 1 to Silvermine, Conn., where he has taken a studio and will paint landscapes during the summer and autumn.

Dorothy Vicaji, who has been in New York since last autumn, plans to return to England about May 1 to stay abroad until next November.

H. Harris Brown will return to his home in England to remain during the summer, after which he expects to return to New York.

Mrs. M. Virginia del C. Johnston, painter, formerly of Washington, now has a home and studio in San Francisco, and proposes to divide her time hereafter between that city and her old home at Riverdale, Md.

The Arts Club of Chicago has given to the Art Institute of that city a bronze head of the Japanese poet and essayist, Yone Noguchi, by

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Alfeo Faggi. Yone Noguchi's latest work is a book on the art of Hiroshige.

Julius Rolshoven will soon sail for Europe, where he will stay during the summer months.

Christian Von Schneidau's new studio is at 8005 Selma avenue, Laurel Canyon, Los Angeles. The artist is busily at work on six mural paintings for the Italian library of a Pasadena house.

Pompeo Coppini, Chicago sculptor, who was born in Italy but is now a naturalized American, said in an address to the Rotary Club of Chicago that the Western metropolis should become the center of a distinctly American Art movement. New York, he thinks, is too cosmopolitan, but Chicago is the one great really American city.

Robert Vonoh, who is visiting and exhibiting in Los Angeles, was the guest, with Jack Wilkinson Smith, of the Gamut Club, when he gave an informal talk.

Out of the recent show by Jack Wilkinson Smith, at Stendahl's Gallery, Los Angeles, eight canvases were sold. Carle Blenner did almost equally well at Canell's, in the same city. Six of his pictures were sold.

Robert Whitmoor, painter and etcher, is arranging a motor tour to all parts of the country from his home, Dayton, Ohio. He has constructed a camping outfit on wheels that will be a studio as well. His car will brave any kind of weather.

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In the artist's exhibition at the Ferargil Galleries

NATIONAL ACADEMY
NAMES 13 ASSOCIATES

Dines Carlsen, 21, and Felicie Waldo Howell, 24, Among the Nine Painters, Sculptors and Engravers Honored

Thirteen new associates were elected to the National Academy of Design at a meeting held in the Academy building on April 12, these including nine painters, two sculptors and two engravers.

The painters are Ernest Albert, William R. Derrick, Leslie P. Thompson, Frederick W. Hutchison, Dines Carlson, Gertrude Fiske, Spencer Nichols, Karl A. Buehr and Felicie Waldo Howell.

The sculptors are Edward McCartan and Willard Paddock, and the engravers, Frank French and William T. Watt.

Dines Carlsen and Felicie Waldo Howell are among the youngest artists ever elected as Associate Academicians. Mr. Carlsen, the son of Emil Carlsen, is but little more than 21, and Miss Howell is 24.

Duveen Gives Pictures to Petit Palais

PARIS.—Sir Joseph Duveen pursues his generous patronage of the Petit Palais, his last gifts being pictures by René Ménard and Renoir bought at a recent benefit auction.

ANONYMOUS SHOW BY
WELL-KNOWN ARTIST

Unique Plan for an Exhibit and Sale by an Artist Who Paints Out His Signature and Offers Works on Merit

Unique in its plan and in the "sporting" element involved is an anonymous exhibition and sale of paintings by one artist that opened in room 307 in the Anderson Galleries on April 18 to continue through May 13. The painter, who has shown his work in all the principal art exhibitions and in museums since 1910, proposes to exhibit eighty canvases in all during the period of the exhibition, twenty each week.

On each canvas is placed the price he has been receiving for such a work. Visitors to the show are invited to make whatever offer they may wish for a picture desired on a slip of paper and deposit it in a box provided for the purpose. Every Saturday night the box will be opened and the pictures will be "knocked down" to the highest bidder for each.

The first twenty paintings shown include marines, figures and still life, all painted in a high key, and distinguished by fine craftsmanship and charm of color, atmosphere and composition, the still life being notable for unusual combinations of objects. The signature of the artist has been painted out. After the paintings are sold the artist proposes to restore his signature to each work.

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LOCAL ART HISTORIES

At the annual meeting of the Municipal Art League of Chicago, a plan was presented to that body for collecting local material for "A History of Art in Chicago"—a plan that is worthy of emulation in every art center in the United States. It is proposed that the art committees of the seventy clubs affiliated with the league gather such material, including the names of painters, sculptors, architects and handicraft workers, with their histories and accomplishments; that data be secured and pictures taken of historical buildings, street corners and architectural details of buildings; also works of sculpture and mural paintings, churches with their stained glass windows, altars and memorials. When all this material has been collected it is proposed to have it edited and published under the direction of the league.

This plan is an important local application of such a broader work as is being done under the direction of the Henry C. Frick art museum trust, of assembling the records of all art works of the Western World since the twelfth century. Its value will be instantly impressed on anyone interested in local art history who recalls how comparatively scant and scattered through many books is the art history of New York in particular and of the United States in general. Since Dunlap's history and Tuckerman's "Book of the Artists" there has been no adequate record of American artists.

This Chicago idea was fairly well carried out in a recent work on the painters of the state of Indiana, but in this volume no other workers in the arts were included, a very common defect of general American art books. It is to be hoped that the Chicago plan will be carried to fruition and that it will be the cause of all our art centers adopting the idea and carrying it out in the same scope.

A history of art in New York would be a monumental work well worth preparing owing to the importance of the city as an art center. Any one of our affiliated art organizations would confer a boon on students of the arts of design in the United States, present and future, if they would prepare a "History of Art in New York" on the model outlined by the Municipal Art League of Chicago.

OUTDOOR SCULPTURE SHOW

As invariably happens in like instances, the proposal of the National Sculpture Society to hold an outdoor exhibition of sculptures in Central Park in a formal garden, to be created at its own expense, has aroused pernicious opposition on the part of civic organizations that have taken on themselves the duty of "protecting" the parks of New York from exhibitions of any kind. The plan of the National Sculpture Society is so essentially fine, and its generosity in proposing to give a public exhibition of sculpture in a beautiful outdoor setting is so splendid, that the arguments of those opposed to holding

exhibitions of any kind in the park seem trivial and illogical.

That "exhibitions" are held in the park frequently is a matter of public record. They include exhibitions of military drills by local National Guard regiments and occasionally extensive battle exercises; there are exhibitions by school children of games and dances; and exhibitions by the Boy Scouts. It is true these various functions occupy only parts of days or, sometimes, as in the case of military battle exercises, a whole day. But to say they are not exhibitions is to deny the meaning of the word.

The AMERICAN ART NEWS would no more deny these organizations the right to hold such exhibitions than it would the National Sculpture Society the right to hold its proposed show. The purpose of the parks is to give recreation and pleasure to the people of New York. It would be difficult to conceive anything that would give more pleasure to the people of New York than an outdoor exhibition of sculpture in a formal garden. Its novelty and beauty would be so great as to form an extraordinary attraction and a certain reward of pleasure and education in the proper showing of sculpture under artistic surroundings.

Moreover, this exhibition is to be only a temporary one; it is proposed to hold it in a meadow that is now only looked at and not "enjoyed" by the people; and it should serve as an incentive for the Park Department and the Metropolitan Museum of Art to combine in showing the museum's stored works of sculpture outdoors where much of it belongs.

To recall the parks of Europe, with their exquisite displays of sculpture, is only to be reminded in this connection, of our lack of such permanent exhibitions. It is for the reason that such displays of sculpture should be common features of our parks that the plan of the National Sculpture Society should be encouraged and not opposed. Its exhibition might start a much needed reform in the relation of sculpture to the public parks of the United States.

Miss Hatch Heads Women Artists

Emily Nichols Hatch was elected president of the National Association of Women Painters and Sculptors at the annual meeting to succeed Mrs. H. Van Buren Magonigle, who becomes honorary vice-president. Constance Curtis succeeds Elizabeth Sturtevant Theobald as first vice-president. Mrs. Lindsey Morris Sterling was elected second vice-president, succeeding Florence Frances Snell. Gladys Brannigan is corresponding secretary and Helen Sahler recording secretary. Maud Mason and Hilda Belcher were elected members of the advisory board.

Ennis to Conduct a Summer School

The Eastport Summer School of Art will be established by George Pearse Ennis at Eastport, Maine, on the coast near the Canadian border, this summer. Classes will be conducted there from July 15 to September 15. During the last week of the season an exhibition by members of the class will be held in the public library of the town. Mr. Ennis is a member of the American Water Color Society, the Salmagundi Club, the New York Water Color Club, the Architectural League and the Guild of American Painters.

Eastern Arts Association's Officers

ROCHESTER.—At the thirteenth annual convention of the Eastern Arts Association Frances H. Bacher, of Hartford, Conn., was elected president. The other officers are: Vice-president, Edward H. Reuther, Westfield, N. J.; secretary, Frank E. Mathewson, Jersey City; trustee, A. H. Wentworth, New Haven, Conn.; members of the council for three years, A. F. Rose and Frederick W. Putnam, Providence, and E. A. Cherry, New York. Providence was selected for the next convention.

Ambassador Gives Dinner to Sargent

LONDON.—The American Ambassador and Mrs. Harvey gave a dinner at 29 Chesham Place, in honor of John S. Sargent just before his return to America. The other guests included the Japanese ambassador, the Archbishop of Canterbury and Mrs. Davidson, the Duke and Duchess of Atholl, the Marquis and Marchioness of Sligo, the Earl and Countess of Sandwich, Lord and Lady Lee of Fareham and Mr. and Mrs. St. Loe Strachey.

Obituary

MRS. FRANCESCO FINOCCHIARO

Mrs. Florence Angell Finocchiaro, wife of the Italian portrait painter, Chevalier Francesco Finocchiaro, who has spent most of his time in New York and Newport for the last ten years, died on April 17 in the Hotel Buckingham, New York city. She was the daughter of Henry F. Angell, of Providence, R. I., and her first husband was Dr. John J. Mason, of Newport. She married the Chevalier Finocchiaro in New York in October, 1918.

CURRENT SHOWS IN
NEW YORK GALLERIES

(Continued from Page 2)

Galleries; Arthur B. Davies' "Orchard of Beauties"; Manigault's "Happy Valley"; "The Little Lady" by George Luks; Walt Kuhn's "Nude Study" and Max Weber's "Four Young Women."

But everything in the show is completely overshadowed by a new and large canvas by George Luks, a full-length seated "Portrait of a Lady" in a purple costume with a large hat, below which the very "knowing" countenance of the original is quite in harmony with the right arm and the hand resting on the hip. It is so dashing a piece of painting that it makes everything else in the show look tame.

The sculptures include Arthur Lee's full-length nude figure, "Vase-Sacré"; Paul Jennewein's "Nymph and Fawn," a dignified portrait head by James T. Porter, Hunte Diedrich's "Spanish Rider," Cecil Howard's enigmatic "Cigarette Girl" and the "Woman's Head" by Gaston Lachaise, a monumental piece of modeling of a flat-nosed woman, the work being tinted in tones of yellow and red.

Louis Bouché's Gallic Humor

It is desirable to bring to Louis Bouché's exhibition at the Daniel Gallery a French viewpoint, or, if Anglo-Saxon nature will not admit of this, at least a sympathy for the Gallic approach. When art relaxes from the serious vein it may be none the less art. Many of the younger painters would not have us too much concerned with what their pictures mean, but would rather have them appeal direct to the feelings through the eye, without any intermediary—such as conventional treatment—to explain what our reaction should be.

Mr. Bouché may treat his subject whimsically or with some nonchalance, but he takes his painting seriously. He knows the technical side of his art as a skilled draughtsman. And for the handling of tone values, there are a number of instances in which his pictures may be enjoyed simply for the quality of their color. Such a one is "Mama's Boy," in which a long, steely gray curtain has particular prominence and is beautifully painted. There is charm of arrangement in "From My Grandmother's Window," a still-life against a sky of vibrant blue. It is for their naive spirit as well as for their touch of flippancy that these pictures must primarily be enjoyed, and for those who respond to this appeal, "The Nut," "Pussy" and the "German Princess" will prove highly entertaining.

Simons' Horses and Dogs

An exhibition of unusual interest at the Harlow Gallery combines sculptures of horses and dogs by Amory C. Simons with etchings and drawings of dogs by a young English artist, Marguerite Kirmse. Both are of one accord in the sympathy with which they approach their subject.

Mr. Simons' horses express all the variety of equine mood and movement. One bronze is of a horse running—the effect of motion is completely satisfying. Another is neighing, and makes evident his imperious demand. Still another, in the process of being shod, stands with some misgiving expressed in his arched neck. One young colt flings out his legs in the very ecstasy of motion. There are dogs, too, alert with interest, or relaxed in the supreme ease of slumber.

To these the drawings by Miss Kirmse are a fitting complement. She responds keenly to the many changes in canine character, proven by a single sheet of drawings of an Irish terrier in every variety of pose and expression. There is delightful humor in "The Chase," four Scotch terriers after a butterfly. Her etchings of the head of a police dog and that of two terriers snarling over a bone further proclaim her power.

Noah's Ark and Other Old Pictures

Antique paintings and prints, shown by the Belmaison Gallery, John Wanamaker's, until April 30, include examples of the early French, Italian, Spanish, English and Venetian schools. One of the most interesting is a large and very quaint rendering of Noah's Ark in the process of construction, with all of the animals gathered around and Noah, at one side, superintending the affair. Some of the paintings of birds suggest that our modern decorators may have looked on them to great profit. The pictures of the Doge's Palace and St. Mark's are some of the first of a subject which has had unfailing interest for artists of all ages. There are two horsemen from the forerunners of Velasquez which, though possibly lacking in verisimilitude, are certainly not wanting in fire and spirit. A number of very early flower pieces which are brilliant in color are particularly interesting as the antecedents of a very popular type of modern painting.

Art of Three Periods Shown

The art of three centuries and as many nations is represented at the Ralston Galleries in an exhibition which is to extend through April. The first, in point of time, are the English portraits of the XVIII century which include notable examples from a number of the masters of the period. Reynolds' "Lady Elizabeth Turner" is a three-quarter length portrait, especially beautiful in its rich reds and blues. By Gainsborough is a portrait of the Earl of Derby, while a keen piece of character interpretation is Hoppner's "Ewan Law." The art of France and the XIX century finds

representation in paintings of the Barbizon School, among which Mauve's flock of sheep is a particularly fine example of his favorite theme. Daubigny's line of trees against a pale sunset has typical refinement, and Cazin's dune landscape combines tawny hues and rich green. Woodland interiors by Rousseau and Corot furnish an interesting comparison. Other paintings are by Jacque, Dupré and Israels.

The third division of the exhibition is devoted to modern American art. There is humor in George Bellows' "Easter Snow." Robert Henri's "Far Rockaway" has softly glowing color and Jonas Lie's "Fishing Fleet" is strongly designed. There is a colorful garden scene, "Poppies and Peonies," by Cecil Chichester and a lyrically beautiful "Winter Quiet" by Leith Ross. Examples by Inness, Blakelock, Murphy and Daingerfield are shown.

Portraits and Figures at City Club

The City Club's "Portrait and Figure Exhibition" lasting through May 4, shows how much diversity of spirit may be found in a group of paintings devoted to similar subjects. One of the most striking is Gordon Stevenson's portrait of the pianist Rachmaninoff, in which the face and hands stand out with remarkable clarity from a subdued background. Wayman Adams' "John McClure Hamilton" is a distinguished work, and Ernest L. Ipsen's "Captain Gifford" brings out the character of the alert old seaman.

Robert Henri's "Eva Green" is a little colored girl. The English artist, John Young-Hunter, is represented by one of the most delightful women's portraits in the exhibition, a profile of a girl in gray with a string of blue beads intensifying the whiteness of her neck and shoulders.

T. Casilear Cole's two portraits are both profiles, one a man and the other a woman, and both have refinement and delicacy of line as well as the quiet color which give so much repose to his work. James Britton is represented by "Cornelia," a vivid dark-haired beauty, Sidney Dickenson by a painting of a golden-haired young woman in a black fur coat, and Dana Pond by a pleasantly colorful "In the Arbor."

Marco Zim's Romantic Landscapes

Marco Zim is showing a variety of paintings, etchings and sculptures at the Bookery Art Gallery, 14 West 47th street. Some of the most interesting among his paintings are Indian subjects, treated romantically and emphasizing the beauty of the western mountains. Such a one is "Intruders," in which a panorama of mountain and valley serves as a background for the Indians watching a distant line of prairie schooners.

The tawny hills and green trees of California appear in the charming "Jewel Dance" and "Shepherd's Pipe." A pure landscape is "Titans," a great mass of rock above a waterfall. "Neptune's Gate" is fanciful in treatment—sirens on rocks by the water's edge. "Storm" deals with its subject convincingly and has a tonal depth that gives the picture dramatic quality.

Hooked Rugs and Calumet Linens

The Little Gallery has a special exhibition of hooked rugs and Calumet linens which do much to proclaim the excellence of modern handiwork. Hooked rugs have taken upon themselves increased variety of design since Colonial days. The modern revival of the art has meant the infusion of new designs rather than the copying of the old, with the result that these rugs are charming in both color and pattern. One, with a black ground, has a lovely flowing design in the center, and another with tan combines subdued green and lavender in a square design.

The Calumet linens take their name from the Calumet mining district in which there is a large colony of foreign women, whose dexterity in crocheting is the result of lifetime practice. The linen runners and luncheon sets decorated with their crocheting have the simplicity which requires unerring skill.

Contemporary Painters at Mussmann's

Among the paintings by contemporary artists shown at the Mussmann Galleries until the end of the month is a strong canvas by Eugene Higgins, "The Coast Watcher," which exemplifies his ability to express dramatic, intense feeling. It shows a lonely figure walking along the shore in a storm, the only light in the picture being in a streak of livid sky and in the circle of light from his lantern.

In contrast to its sombre tone is the sunny brilliancy of Philip Little's "Springtime," which is full of vibrating color. W. Lee-Hankey is represented by a water color, devoted to the same type of people his etchings have made familiar and handled with the skill which he displays in his better known medium. Charles L. Gruppe's "Woodland Scene," a forest in which patches of snow still linger, is quiet in tone and poetic in feeling.

Margery Ryerson's "Man and Goose" is unique in subject and treatment. Henry Davenport's "Farmhouse, Long Island," has utilized the decorative possibilities of red barns, green fields and a clear blue sky.

Gene Carr's "Metropolitan Movies"

Gene Carr's original drawings for the "Metropolitan Movies," a newspaper series, are shown at the parish house of the Church of the Ascension, 12 West 11th street, under the auspices of Mrs. Rita Lydig, until May 1. Mr. Carr takes his subjects from the city streets, and his drawings, which are keen in humor and sometimes touched with pathos, are too well known to need description.

FEARON

"Great Canadians"

PORTRAITS OF MEN

EMINENT IN THE BANKING AND FINANCIAL LIFE OF
CANADA

By H. HARRIS BROWN

GALLERIES

25 WEST 54TH STREET : NEW YORK

PARIS

Whatever be the purpose of the exhibition of a century of French Art—to provide funds for the museum of Strasbourg, capital of Alsace, or to prove that Ingres was the pioneer of the Modernist movement, as is claimed by M. André Lhôte—one is grateful for the opportunity which sets free certain pictures habitually secluded in private galleries. The exhibition comprises specimens by all the most celebrated painters of France, from Ingres to Gauguin and Cézanne, after whom the living artists had to be treated in summary fashion owing to limitations in mural space. However, a comprehensive survey of nineteenth century painters was the object, and this was handsomely attained. A portrait, "Mme. Stephen-son et sa fille," by Ricard, belonging to the Due de Guiche, hitherto unknown to the public, proved to be a masterpiece. Another revelation was a picture by Chassériau, "La Toilette d'Esther," lent by Baron Chassériau. A portrait by Corot called "L'Algérienne," the mi-corps figure of a woman seen full face, in white draperies was unexpected. Manet's "La Dame au Gant," superbly defied pigeon-holing.

It was amusing to compare Ingres with Cabanel, Ingres with Lhôte, Ingres with Bonnat. In front of the "Gleaners" by Millet, one asks why such a picture was so world-reputed while Chassériau is known only to an élite. By the same Millet is a very fine piece of portraiture.

It was interesting to be called back to Bastien Lepage, Baudry, Diaz, Delacroix, Besnard and Rousseau. Other pictures leaving a grip on the memory, are by Cézanne, Monet, Gauguin, Lautrec, Seurat, Signac, Fantin-Latour, Aman-Jean and Jacques Blanche. One that stands out strongly in the memory is a remarkable *plein-air* by Bonnard.

Another delightful benefit show was that of engravings by Watteau and by Janinet, a well-known eighteenth century reproducer of paintings of his own day, held at Brunner's Galleries in the rue Royale, all the items having been lent by numerous private collectors. Most arresting among so much that is charming were two dry-points by Watteau, large, pictorial compositions reminiscent of his more important paintings.

Connoisseurs in etching who are fond of Millet and Théodore Rousseau—and those who are not must be rare—were given an opportunity of seeing the complete collections of their engraved work at Le Garrec's Gallery. The nobility in attitude and truthfulness in feeling of Millet's peasantry are perhaps more clearly perceptible in his engraved even than in his painted works. As to the five or six plates by Rousseau, some of which are extremely rare, and which comprise the whole of his engraved work, the poetry and grandeur of the landscapes they illustrate are too well-known to need comment.

The Society of French Painter-Gravers, presided over by M. Léonce Bénédictine of the Luxembourg, has been holding an important display at Durand-Ruel's Galleries. A retrospective section comprised such names as Berthon, Braquemont, Heyman, Lepère, Lunois, Rodin, and Zorn, while modern members are Béjot, Beaupré, Beurdeley, Dauchez, Colin, Beltrand, Frelaut, Moreau, Peské, Raffaeli, Rivière, Besnard, Jacques, Jeanniot, Louis Legrand, Paul Mathey, Louis Morin, Naudin, Paul Renouardt and Steinlen. Among the "guests," the three American etchers, Louis Orr, H. A. Webster and Robert F. Logan, sent very striking specimens. This fine show is about to tour twenty-five towns. If it could be sent across the water it would certainly meet with success in the United States.

M. Othon Friesz, one of the most constantly praised among contemporary artists of the Salon d'Automne group, has been showing nudes and seaports in water-color at the Galerie Bernheim-Jeune. This artist's process in aquarelle is founded on elimination not achieved mechanically or expressed through any convention though the very great freedom it evinces is subject to severe control. The subject matter is, however, somewhat scant.

André Verdilhan, who had a fine picture at the Indépendants, has been showing works of lesser significance, but certain promise, at Panardie's in the rue Bonaparte, and Gustave Pierre (Georges Petit's) invites comparison with Jules Dupré, Bastien Lepage and other Barbizon men.

—M. C.

LONDON

"Show Sunday"—that day of delight to those suburban enthusiasts who like to imagine that in visiting as long a list as possible of studios, they are really penetrating into the heart of artistic London—has come and gone. Burlington House has been besieged by processions of canvases, a considerable number of which the mere passer-by can pass judgment upon, and at the present time much anxiety exists down Chelsea way as to the result of the hanging committee's deliberations. Sir William Orpen is one of those artists who do not indulge in a "Show Sunday" but he has sent in a number of portraits in his usual racy manner. Sir James Shannon and Sir John Lavery have also prepared a number of portraits, but probably the latter will receive the greatest amount of attention for his picture of the royal wedding, or rather of the incidents subsequent to the wedding itself, for it is the progress home from the Abbey that Sir John has chosen for his subject. The greatest amount of conjecture centers round Augustus John's contribution. This revolutionary who accepted Academic honors has sent a portrait of the cellist, Madame Suggia. He left the work till the eleventh hour.

According to the agents who undertake the carting and delivery of pictures, this year breaks the record for canvases sent in. From the ends of the earth they come, and in greater numbers than ever before.

Though W. G. Burn-Murdoch won fame many years ago in his native Scotland and in Paris, the present exhibition at the Galleries of Messrs. Bromhead, Cutts, at 18 Cork Street, W., marks the first occasion on which he has held in London a "one-man" show. Being a world-wide traveller, his pictures are extraordinarily divergent in subject, yet each one receives just that atmospheric treatment which it demands. Whether he is dealing with ice floes in the Antarctic or Roman arches at Arles, his brush will penetrate into the real quality of the light and air incidental to the scene. His sunshine can be warm and enervating or sparkling and stimulating according to the nature of his treatment. In the present instance he is showing water colors done in the South of France.

James McBey is exhibiting at the Colnaghi Galleries in Bond Street, W. Every time this etcher exhibits, one notes an advance in mastery of his medium and power of expression. He handles his plate as a painter handles his canvas and paint, without being apparently aware that the one presents more difficulties of technique than the other. The manner in which he manages to combine a Whistlerian subtlety with a quite Parisian verve and sprightliness fills one with admiration. Messrs. Colnaghi will publish before long an illustrated catalogue, prepared by Mr. Martin Hardie, of over a couple of hundred of McBey's dry-points and etchings.

At the French Gallery, Pall Mall, S. W., there is an interesting exhibition of both French and British art of the period when Orchardson on this side and Fantin-Latour on the other represented the high-water mark of their respective schools. The examples shown at the French Gallery have worn well. The Daubignys and the Le Sidaners still charm us, despite the fact that later artists have progressed a good deal further along the same road than they, for whether they express the last word that is to be said on their particular type of art, or not, theirs was conscientious, sound work perfectly free from the showiness and shallowness which distinguish much that has followed.

H. C. Delpy's "Potato Harvest," a large composition which by its originality of treatment amply justifies itself, is alone worth a visit.

An event for the end of this month will be the sale at Christie's of a Gobelin tapestry panel belonging to Cornelia, Lady Craven. Its subject is Don Quixote's adventures and it is anticipated that a sensational price will in all probability be forthcoming for it, since tapestries of Gobelin weave treating of this subject are among those most highly prized.

A new recipient of Academic honors is the architect, Giles Gilbert Scott. It was he who designed the Liverpool Cathedral and restored that at Chester.

—L. G.-S.

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BOSTON

John S. Sargent arrived in Boston the early part of the week of April 10 and one of the first things he did was to visit Grace Horne's Gallery, Stuart street, where George Hallowell's paintings are on exhibition. Mr. Sargent, we are informed, owns eight of this artist's paintings. Hallowell's display has attracted considerable attention and favorable press comment. His landscapes are decorative, highly imaginative, big in conception, and though painted with a finish and perfection, seem very freely handled. Among his outstanding pictures are "The Cloud," "Forest Fire" and "A South Branch."

At this same gallery C. H. Richert shows eight landscapes in oil. He is a promising young painter. Lucy Stanton's water colors of scenes in Virginia and Ogunquit are hung in an adjoining room, completing an interesting ensemble of individual exhibitions as have been offered this year.

In the exhibition of the work of early Italian painters now on at Doll & Richards' are several canvases of interest to the lover of primitives. "Christ Bearing the Cross," of the school of Milan, 1460-1530, is a canvas showing few traces of the ravages of time. It is attributed to Andrea Solario, an artist influenced by Vivarini and Leonardo and later by Raphael. The heads of the mockers, realistically done, were copied from the famous unfinished fresco of the battle of Anghiari by da Vinci. This fresco once hung in the Plaza Vecchio at Florence, which was later destroyed. A drawing in the Louvre, attributed to Rubens, preserves the composition.

Margaret Fitzhugh Browne's exhibition of charcoal drawings at the same gallery, April 26, comprises nineteen works, including portraits, flower studies and other still lifes. Good draughtsmanship and an eye for composition are evident in all. Among her portraits the likeness of Mrs. William R. Sears is especially attractive.

The Guild of Boston Artists opened the week of April 17 with an exhibition of paintings by Aldro Hibbard.

At Irving & Casson's Gallery there is on view a choice collection of etchings by Auguste Lepère.

Ernest D. Roth's exhibition of sixty odd etchings, which opened April 10 at Goodspeed's Print Shop, will tend to confirm the good things which have been said of him. The prints date from the year 1907 down to the present time and include picturesque views of buildings, street scenes, harbors and odd bits of architecture which struck his fancy as he traveled through the different countries of Europe.

—Sidney Woodward.

GRAND RAPIDS

The association has joined forces with the Grand Rapids Museum, and the result is a Museum Commission, which has a bonding plan for a new museum building on the city's property at State and Washington streets. This action followed the discovery that the fund of \$50,000 being raised by the association would not build an adequate gallery and have anything for maintenance. The association will help the Museum officials in their plan to erect a new building and will bring to it a valuable collection of paintings.

The galleries of the Grand Rapids Art Association will be open all summer and will show, among other exhibits, a group of landscape paintings by Guy Wiggins.

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SAN FRANCISCO

At the Claremont Hotel, across the bay in Berkeley, is being held one of the most interesting exhibitions of recent months, one that is exceptionally worth while. The exhibitors are exclusively "East Bay" artists, some twenty-five of them, and the pictures are for sale at the uniform price of \$25 each. Included in the showing are works in oil, water color, pastel and tempera, together with wood blocks, monotypes and etchings, with a few small examples of sculpture. The canvases are all small in size but of an unusually high standard. Should public encouragement warrant, the present showing will be followed with other exhibitions, a uniform price to be charged for all pictures sold. Among the outstanding notes are "Alameda Docks," a colorful picture of one of the Alaska salmon fishing boats at its winter berth, by Caltha Vivian, together with a group of slender eucalypti by the same artist; "Sunny Meadows," a bit of mountain sunshine by Margaret Herrick, and "Mitchell's Mill," by Laura Adams Armer. Among the contributors are Isabel Percy West, Chappel Judson, W. H. Clapp, Cora Boone, Mrs. J. Vernerstrom Canon, Mary Faulkner Latimer, Philip Lewis, Lucy Pierce, Marian H. Pope and W. S. Rice. W. W. Manatt shows an exquisite bas relief. A small group of statues by Robert Paine and Miss Devendorf, of Carmel, diversify interest.

At the Tollerton Print Rooms Anne Bremer has a small collection of her work in oils, together with a very interesting group of figure sketches. Miss Bremer is, first of all, a splendid draftsman; she really can draw, and does. She paints broadly, but retains to the full that poetic quality, that vibration and rhythm, which marks the difference between a work of art and a pot boiler. Her portraits are exceptionally strong, with splendid flesh tones and vibrant shadows. A still life of California blossoms, with the light coming from almost directly in front, passing through the transparent petals, is commented on most favorably by critics. Examples of Miss Bremer's work are also included in the first travelling exhibit of the Western Association of Art Museum Directors, now in place at Balboa Park, San Diego.

Geoffrey Holt's annual exhibition of California landscapes at his studio in Post Street attracted much favorable and some unfavorable comment. Holt is not orthodox, and the efforts of critics to put him in some school or other always meet with failure. His exhibition covered the widest range, from a pretty orchard in bloom to spectacular desert scenes filled with magnificent color. "Egypt of the West," which by its title suggests the imaginative, is a desert scene from the California-Arizona border. "In its sphinx-like rocks it is not hard to see Egypt transplanted to the American West," some one said upon viewing it.

There have been during the past months several showings of desert views, but Mr. Holt's need fear no comparison with any. They splendidly depict the mystery and charm of desolate lands. The finest thing in his present exhibition, however, is a wonderfully poetic picture of the tule marshes, lonely, silent, inscrutable.

Helena Dunlap's paintings of the Orient, recently shown in Los Angeles, were shown at the San Francisco Museum of Art beginning on April 7. At the same time were held three other exhibitions—a retrospective showing of pictures by Genevieve Rixford Sargeant, etchings by Roi Partridge, etchings of the Mojave Desert and the Grand Canyon by Wallace De Wolf, and dry-points of Mexican bull fights, a new series, by Cadwallader Washburn.

Etchings by Roi Partridge are shown at the palace of Fine Arts. Mr. Partridge was awarded the O'Melveny prize of \$100 for the best etching in the exhibition of the print makers of Southern California.

Etchings by French artists of the nineteenth century are now being shown by the Hearst Greek Theater management at the University of California, in Architecture Hall on the university campus. The exhibition shows a full century of French etching. The collection has been arranged and loaned by E. H. Furman, of the Tollerton Gallery. —Harry Noyes Pratt.

Louisville, Ky.

The Outdoor Art League, headed by Mrs. Charles F. Huhlein, has pledged \$1,000 as the beginning of a fund of \$100,000 which it intends to raise for the building of an art museum in Louisville. Other contributions have been promised.

Thirty paintings by American and European artists, selected by the Metropolitan Museum of Art, were exhibited at the Public Library for three weeks, ending April 20. Among the pictures were two portraits, one of Mark Twain by Charles Noel Flagg, and the other of Felix Adler by Douglas Volk. Eighty etchings from the Hampshire Print Society of England were also shown.

CHICAGO

The original drawings and lithographs of the Chicago parks by William B. Van Ingen at the Albert Roullier Art Galleries are provoking widespread interest. The beauty of the drawings in black and white of the Fine Arts Building in Jackson Park, La Rabida, the replica of the Spanish Convent of the time of Columbus, and the German Building, also dating from the Columbian Exposition of 1893, and landscapes of the south parks, appeal to many. Mr. Van Ingen did the mural decorations in the Federal Building, eight panels relating to the majesty of law.

At Ackerman's Philip Rickman's original drawings in water colors of game birds fill a window with pictures attractive in design and harmonious in color schemes. Mr. Rickman does not confine himself to game birds but executes imaginary scenes of spirits or nymphs riding on the waves and other equally charming inventions. Dwight Sturges's etchings of character portraits and various interesting subjects share the gallery.

The Joliet art festival conducted by Erwin Barrie, Carson Pirie Scott & Company's representative, resulted in the sale of eleven canvases to private purchasers and one to the Joliet Woman's Club. All were by American painters.

Portrait sketches and Colorado landscapes by Matilda Vanderpoel are on exhibition at Carson Pirie Scott & Company's until May.

Chester H. Johnson's galleries have recent paintings by Martha Walter. Some were executed at St. Malo, France, and others at Ellis Island, New York.

Harriet Blackstone, formerly of this city, now in New York, was represented by a portrait of Mme. Galli-Curci in her costume in "La Traviata," at the exhibition of "Twenty-six Portraits by Twenty-six Modern Artists" in New York.

Miss Dorothy Blair, who was secretary to Director Whiting of the Cleveland Museum of Art, is now curatorial assistant at the Chicago Art Institute.

The House of O'Brien has acquired a small private collection of paintings by Edwin L. Weeks, Siddons Mowbray, Bolton Jones, Carleton Wiggins, George M. Boughton, William M. Chase and F. Hopkinson Smith.

Charles E. Hallberg, marine painter, whose paintings of the North Sea were acquired by the city of Gothenberg, Sweden, for its municipal collection, will close his studio in May and go to Sweden for the summer.

Indiana Gyberson, painter of genre subjects, has executed an overmantel panel for the residence of Mr. and Mrs. Julius Rosenwald, of Chicago.

Rudolph Weisenborn, Ramon Shiva and Julian Macdonald, three independents, exhibited in the Grace Hickox Studios, Fine Arts Building, this month. Mr. Weisenborn showed portraits and figures, Mr. Shiva is a colorist who does decorative compositions and Mr. Macdonald executes stage settings. —Lena May McCauley.

Berlin

In spite of the lateness of the season, several exhibitions of importance have just now been opened in Berlin. In the first place the display of almost the life work of the 85-year-old Hans Thoma must be mentioned. It is being held in the National Gallery. Hans Thoma is regarded as the greatest living master of German art. His interpretations are deeply characteristic of German feelings. The son of a peasant in the Schwarzwald, in the south of Germany, he made his own way in the world. His woods and landscapes and his scenes of peasant life and fairy tale pictures, belonging to no school, are well represented in this display.

An exhibition in the Academy of Fine Arts is called "Aus Alt—und Neu—Berlin." It is partly devoted to the memory of the sculptors Taschner and Rauch, who had a great share in the adornment of Berlin's public buildings, and partly to the memory of the great Schinkel, XIX century master, who created many beautiful buildings.

In the former crown prince's palace, now containing modern pictures, Franz Marc's work is shown. In 1916 he fell in the war at the age of thirty-six. The young generation looks upon him as one of its leaders. The sixty pictures here to be seen convey the impression of a poetical soul filled with mysticism and cosmical tendencies. He loved animals and flowers and made them interpreters of his deep human feelings. His technic is a synthesis of Futurism and Cubism.

The Gallery Bachstitz shows a series of engravings of the English artist, Dorothea St. John George. We admire not only the skillfulness of her technique, but also the artistry with which she worked out her impressions of Jerusalem in these little telling masterpieces.

—F. T.

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WASHINGTON

A large collection of etchings by George Elbert Burr is being shown at Venable's Gallery, 1307 H Street. Mr. Burr knows the Western desert, with its great stretches, its strange growth of cactus and pines, and its weird desolation. The wastes of Arizona and New Mexico are his usual themes and these seem to be peculiarly adapted to the etching needle.

The Library of Congress is showing in the main gallery, etchings and wood engravings by Auguste Lepère. Views of Amsterdam, Paris near the Seine and Amiens are included.

U. S. J. Dunbar, sculptor, has some interesting work on view in his studio. His most important recent work is a monument to Dr. Douglas Houghton, the explorer, for the city of Houghton, Mich.

Mrs. Laura Knight, Lucien Simon and Homer Saint-Gaudens on their way to Pittsburgh were given a reception at the historic old Octagon House, the headquarters of the American Federation of Arts, by Miss Leila Mechlin. They had spent two busy days seeing Washington, Mount Vernon, the Lincoln Memorial, Arlington, the galleries, and the Adams monument by Augustus Saint-Gaudens.

The Arts Club has had on view pictures by Mrs. Minnigerode Andrews, including portraits, landscapes, figures and a series of illustrations made for her stories and poems. Mrs. Andrews is the widow of Eliphilet Andrews, portrait painter, who was principal of the Corcoran School, where she was a student and later a teacher. Two specially notable portraits are those of Rt. Rev. Henry Yates Satterlee, first Bishop of Washington, and of Mr. Andrews. The Society of Psychical Research of New York has loaned two paintings, in which Mrs. Andrews has expressed her own experience in psychic phenomena.

Washington continues to be the mecca of artists who come to paint portraits of the President. A large oil portrait recently completed by Walter I. Cox, English painter, is being privately shown at his studio, 1000 Vermont Avenue. In the background is faintly shown a small bust of Lincoln.

Another portrait of the President is a miniature being painted by Margaretta Archambault for the Butler Art Institute, Youngstown, Ohio, which possesses a collection of miniatures of every President of the United States.

—Helen Wright.

Elmira, N. Y.

An exhibition of pictures sent by the Philadelphia Water Color Club is being held at the Arnot Gallery. Among the artists represented are Birger Sandzén, F. Walter Taylor, F. Luis Mora, Edith Emerson, John F. Carlson, Thorn Oakley, Fred Wagner and Alice Schille.

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ST. LOUIS

Eleven painters are represented in this year's annual exhibition of the Taos Society of Artists during April at the Noonan-Kocian Galleries. It is not as interesting a collection this year as last. Couse and Sharp show their usual quota of illustrative paintings which have a strong popular appeal. B. J. Nordfeldt has burst into Modernism and many who admire his earlier work, his etchings and block prints turn hurriedly away from the three paintings shown here. John Sloan's work is not up to his usual standard, although "Mountains, Santa Fe," and "Clouds over Mountains" attract attention. Two portraits by Robert Henri called "Cinda" and "Tewa" are vivid and sketchlike in quality. The decorative painting by Bert G. Phillips is like a poster or a stage setting. Two pastels by Julius Rolshoven are distinctive. "Among the Sage," by Walter Ufer is a glorious burst of sunlight and "In the Arroyo" by the same artist is very pleasing. E. L. Blumenschein shows five remarkable canvases, brilliant, even gorgeous in color. "Road Through the Cañon" and "Two Burros" are painted in much the same manner as the work of Nicolas Roerich and "Indian and Red Mountain" and "Fields and Blue Mountain" are superb. These are all done in a new manner but his "Delight Makers of Taos" is characteristic of his earlier style. O. E. Berninghaus has two of the best pictures in the exhibition, "Gossips," an enchanting moonlight, and "Haystacks," fine in color, composition and feeling.

The St. Luke Art Society has purchased a painting by Dawson Dawson-Watson called "Morning in the Grand Cañon," which it will present to the new Catholic Girls' High School. The Society intends to purchase a painting by a St. Louis artist each year which it will give to some similar institution.

The City Art Museum has recently acquired a small bronze figure entitled "Flying Sphere," by R. Tait MacKenzie. It represents a young athlete just after he has hurled the shot. Another acquisition is a small marble "Head of an Indian Girl" by S. F. Bilotto.

A collection of monotypes by Ellen Ravenscroft is on exhibition at the Town Club. Miss Ravenscroft teaches art at Mary Institute and in summer is identified with the Provincetown colony.

At the Art Museum a loan exhibition of paintings by artists of the modern Dutch school will be held during the month of August. Between forty and fifty paintings will be shown, most of them from private collections in St. Louis.

Los Angeles

One of the really interesting exhibitions of the month is that of about twenty portraits and figures in bronze and two or three in marble by Cartaino Scarpitta, who last year came to San Diego from New York to execute a number of portraits of prominent men and women. Some of these busts are in the present exhibition, at Cannell & Chaffin's. Among them are those of David Starr Jordan, president of Stanford University; Dr. David Burroughs, of the University of California, Dr. Edgar Hewitt, archaeologist at Santa Fe; Frank Springer, of Santa Fe, and George Marston and Mrs. Lyman F. Gage, of San Diego. Many of Mr. Scarpitta's fine imaginative pieces are also shown.

Another attractive exhibition this month is Robert Vonnah's, held for a few weeks at the Stendahl Galleries. It will make way for recent landscapes of Southern California by Benjamin Chambers Brown. This is Mr. Vonnah's first exhibition in the West. He is showing a few portraits, two or three "subject" pictures, and many landscapes painted, mostly in the autumn, in the vicinity of his studio near Lyme, Conn. Among the portraits are those of Bessie Potter Vonnah, Daniel French, Carl Akeley and Alexander Walker, besides one of the artist himself.

—A. A.

New York Exhibition Calendar

Ainslie Galleries, 615 Fifth Ave.—Landscapes by H. M. Fisher; paintings of North and South America by Rachel Hartley, through April.

Anderson Galleries, Park Ave., and 59th St.—First international exhibition of etchings under the auspices of the Brooklyn Society of Etchers, to April 29; paintings by an unknown, to April 29.

Arden Gallery, 590 Fifth Ave.—Portraits and paint-

ings by Cecilia Beaux, to April 26.

Arlington Galleries, 274 Madison Ave.—Paintings by Henry R. Rittenberg, through April.

Art Center, 65-67 East 56th St.—Paintings by Ben Carré, April 24-May 6; Book-bindings by James Macdonald, to May 10.

Babcock Galleries, 19 East 49th St.—Tempera paintings by George J. Kotch, April 24-May 13.

Belmaison Gallery, John Wanamaker's—Antique decorative paintings and prints, to April 29.

Bookery Art Gallery, 14 West 47th St.—Paintings by Marco Zim.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, sculptures, and drawings by Maurice Stern.

Brooklyn Museum, Eastern Parkway.—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicki Van Post; Benjamin West memorial exhibition; pictures illustrating camouflage and protective coloration by Abbott H. Thayer and Gerald H. Thayer; European embroideries.

Brown Robertson Galleries, 415 Madison Ave.—International wood block show, to May 13.

Brummer Galleries, 43 East 57th St.—Paintings and sculpture by the Modern Artists of America, to April 30.

Gene Carr, Original drawings for the "Metropolitan Movies" at the Parish House of the Church of the Ascension, 12 West 11th St., to May 1.

City Club, 55 West 44th St.—Portrait and Figure Exhibition, to May 4.

Columbia University, Avery Architectural Library.—Peruvian Decorative Art, to April 29.

Daniel Gallery, 2 West 47th St.—Paintings by Louis Bouché, to April 29.

Dudensing Galleries, 45 West 44th St.—Paintings by Victor Chartron and original decorations in yellow and black by Wm. Fletcher White, to April 30.

Durand-Ruel Galleries, 12 East 51st St.—Paintings by Guillaumin.

Ehrich Galleries, 707 Fifth Ave.—Selected group of early American portraits, including Charles Wilson Peale and his contemporaries, water colors by Rustom Viccji, to April 29.

Fearn Galleries, 25 West 54th St.—Portraits by Harris Brown, to April 29.

Fierberg Galleries, 607 Fifth Ave.—Paintings by Hobart Nichols, to May 1.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special exhibition by a group of younger American painters.

Harlow Gallery, 712 Fifth Ave.—Bronzes of horses and dogs by Amory C. Simons, to May 1.

P. Jackson Higgs, 11 East 54th St.—Early Chinese porcelains and bronzes, through April.

Kennedy Galleries, 613 Fifth Ave.—Etchings, water colors and drawings by Troy Kinney, to May 6.

Keppel Galleries, 4 East 39th St.—Prints by Joseph Pennell, to May 6.

Kingore Galleries, 668 Fifth Ave.—Paintings of Arizona by George T. Cole, to April 29.

Knoedler Galleries, 556 Fifth Ave.—Etchings by Whistler, through April; etchings by Zella de Milhau, April 24-May 6.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, to April 30.

John Levy Galleries, 559 Fifth Ave.—Paintings of field dogs by Percival Roseau, to April 29.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.

Little Gallery, 4 East 48th St.—Special exhibition of hooked rugs and Calumet linens, to April 29.

Lownebein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Frederick C. Frieseke, Malcom Parcell and Hayley Lever, April 27-May 20.

Majestic Art Gallery, Hotel Majestic.—Decorative screens, panels and paintings by Alberto Buccini, to May 11.

Marionette Theatre Studio, 27 West 8th St.—Paintings by John Decker, to May 3.

Metropolitan Museum, Central Park at 82nd St.—Old English Prints; memorial exhibition of Abbott H. Thayer, to April 30; selected Japanese Prints.

Milch Galleries, 108 West 57th St.—Selected American paintings, to April 29.

Montross Gallery, 550 Fifth Ave.—Special exhibition of contemporary art, to April 30.

Museum of French Art, 599 Fifth Ave.—Paintings, drawings and etchings by Odilon Redon, to May 1.

Mussmann Galleries, 144 West 57th St.—Contemporary American paintings, to May 1.

National Arts Club, 119 East 19th St.—Loan exhibition of American Paintings and Sculpture, to April 30.

New Rochelle Public Library—Exhibition of the Architectural Section of the New Rochelle Art Association, to April 29.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30; "The Modern Etcher and the City," to April 30.

Pen and Brush Club, 134 East 19th St.—Portraits in oil, water color and pastel, to May 12.

Ralston Galleries, 4 East 46th St.—Special exhibition of XVII century English portraits, Barbizon and modern American paintings, to April 30.

Rehn Galleries, 6 West 50th St.—Paintings by Walter Griffin, to April 29.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Sculptors' Gallery, 152 East 40th St.—Exhibition of contemporary American Art, to May 3.

Sterner Gallery, 22 West 49th St.—Group of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Weyhe Galleries, 710 Lexington Ave.—Woodcuts by Felix Vallotton, to May 3.

Whitney Studio Club, 147 West 4th St.—Annual Members' Show, to May 6.

Wildenstein Galleries, 647 Fifth Ave.—Sculpture and drawings by Jo Davidson; "Cats" and "Gypsies" by Henry Caro-Delvalle, to May 6.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Leon Kroll, April 24-May 13.

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